

**CURRICULUM GUIDE**  
**VISUAL/PERFORMING ARTS DEPT.**

**COURSE: JAZZ ENSEMBLE**

**Grades: 9 - 12**

**ADOPTED DATE: JUNE, 2015**

**UPDATED: DECEMBER 18, 2018**

## **Mission Statement**

The mission of the Township of Union Public Schools is to build on the foundations of honesty, excellence, integrity, strong family, and community partnerships. We promote a supportive learning environment where all students are challenged, inspired, empowered, and respected as diverse learners. Through cultivation of students' intellectual curiosity, skills and knowledge, our students can achieve academically and socially as well as contribute as responsible and productive citizens of our global community.

## **Mission Statement** **Visual & Performing Arts**

The Township of Union Visual & Performing Arts Department strives:  
To create an arts' community that is rich with cultural, social & intellectual diversity..... And, through collaborative partnerships between teachers, parents and members of the community at large, offer substantive art & music instruction and diverse artistic and performance opportunities for students of all ages.

## **Arts Vision Statement**

The Township of Union Department of Visual and Performing Arts is committed to increasing opportunities for all students K-12 to participate in and understand the arts.

We all share the common belief that the arts are one of humanity's most eloquent means of understanding the world. Through the arts, we share the highest achievements of every culture and find a universal language which permits communication among all peoples. As such, the arts are an essential component of a complete education.

Through the years, studies have discovered that the inclusion of the performing arts in a broad-based curriculum improves the quality of a child's educational experience. The arts teach discipline, improve self-esteem, inspire creativity, and help young people to set and reach goals. Knowledge of the arts makes our district a challenging place where our children are encouraged to explore, to create, and to reach their full potential.

## **Statement of District Goals**

- Develop reading, writing, speaking, listening, and mathematical skills.
- Develop a pride in work and a feeling of self-worth, self-reliance, and self discipline.
- Acquire and use the skills and habits involved in critical and constructive thinking.
- Develop a code of behavior based on moral and ethical principals.
- Work with others cooperatively.
- Acquire a knowledge and appreciation of the historical record of human achievement and failures and current societal issues.
- Acquire a knowledge and understanding of the physical and biological sciences.
- Participate effectively and efficiently in economic life and the development of skills to enter a specific field of work.
- Appreciate and understand literature, art, music, and other cultural activities.
- Develop an understanding of the historical and cultural heritage.
- Develop a concern for the proper use and/or preservation of natural resources.
- Develop basic skills in sports and other forms of recreation.

## **Course Description**

### **OVERVIEW OF CURRICULUM GUIDE**

This curriculum guide includes weekly lesson plans, proficiency levels, materials and assessment standards.

These areas are addressed by grade levels nine through twelve. The plans are structured through the academic year with guidelines of when each element of music is taught and which topics are included. Music educators are responsible for creating effective lessons designed to accommodate all learning levels for all students in our district. Core Curriculum Content Standards for the State of New Jersey are noted for each area of learning and are subject to alterations as Standards are revised. New Jersey Student Learning Standards are included and noted.

Areas of content include the elements of music: expression, rhythm, form, melody, tempo, harmony dynamics, texture and timbre. A focus is also made on proper instrumental playing technique including posture, hand position, articulation, breathing techniques and tonguing. Elements of music theory including key signatures, scales, form and transpositions are also included. Music history and cultural connections as well as reading skills are documented in the written plans. All New Jersey Student Learning Standards are noted at the end of each lesson. Assessment tools for each lesson are located at the end of the activities.

### **Purpose**

The purpose of this guide is to present a sequential plan in the area of Jazz Ensemble. This performance-based curriculum guide includes lessons in creating, performing and critiquing Jazz Ensemble literature, as well as historical and cultural aspects of the performance genre. Each lesson is designed to allow students to experience skill building, personal experience and self-confidence in all areas of performance.

This guide may be revised as specified to meet the standards and provide optimal educational opportunities. Modifications or adaptations can be utilized to promote differentiated learning for all students. This Jazz Ensemble curriculum guide accommodates and empowers a multitude of learning styles and abilities. The sequential format of skill-building lessons will provide the basis for continuity, understanding and accomplishment in the area of performing arts.

# New Jersey Student Learning Standards

## Standard 9

### 21st Century Life and Careers

In today's global economy, students need to be lifelong learners who have the knowledge and skills to adapt to an evolving workplace and world. To address these demands, Standard 9, 21st Century Life and Careers, which includes the 12 Career Ready Practices, establishes clear guidelines for what students need to know and be able to do in order to be successful in their future careers and to achieve financial independence.

**Mission:** *21st century life and career skills enable students to make informed decisions that prepare them to engage as active citizens in a dynamic global society and to successfully meet the challenges and opportunities of the 21st century global workplace.*

**Vision:** To integrate 21st Century life and career skills across the K-12 curriculum and to foster a population that:

- Continually self-reflects and seeks to improve the essential life and career practices that lead to success.
- Uses effective communication and collaboration skills and resources to interact with a global society.
- Is financially literate and financially responsible at home and in the broader community.
- Is knowledgeable about careers and can plan, execute, and alter career goals in response to changing societal and economic conditions.
- Seeks to attain skill and content mastery to achieve success in a chosen career path.

### Career Ready Practices

Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study.

- CRP1.** Act as a responsible and contributing citizen and employee.
- CRP2.** Apply appropriate academic and technical skills.
- CRP3.** Attend to personal health and financial well-being.
- CRP4.** Communicate clearly and effectively and with reason.
- CRP5.** Consider the environmental, social and economic impacts of decisions.
- CRP6.** Demonstrate creativity and innovation.
- CRP7.** Employ valid and reliable research strategies.
- CRP8.** Utilize critical thinking to make sense of problems and persevere in solving them.
- CRP9.** Model integrity, ethical leadership and effective management.
- CRP10.** Plan education and career paths aligned to personal goals.
- CRP11.** Use technology to enhance productivity.
- CRP12.** Work productively in teams while using cultural global competence.

**CRP1. Act as a responsible and contributing citizen and employee.**

Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in

ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

**CRP2. Apply appropriate academic and technical skills.**

Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.

**CRP3. Attend to personal health and financial well-being.**

Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.

**CRP4. Communicate clearly and effectively and with reason.**

Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others' time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

**CRP5. Consider the environmental, social and economic impacts of decisions.**

Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies,

understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

**CRP6. Demonstrate creativity and innovation.**

Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

**CRP7. Employ valid and reliable research strategies.**

Career-ready individuals are discerning in accepting and using new information to make decisions, changes. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.

**CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.**

Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

**CRP9. Model integrity, ethical leadership and effective management.**

Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding



in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others' action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management's actions and attitudes can have on productivity, morals and organizational culture.

**CRP10. Plan education and career paths aligned to personal goals.**

Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

**CRP11, Use technology to enhance productivity.**

Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.

**CRP12. Work productively in teams while using cultural global competence.**

Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.

## Materials

1. *A Big Band Christmas* (Carl Stromman)
2. *The Jazz Super Set* (arr. Frank Comstock)
3. *Aftershock* (Mark Taylor)
4. *Joy: A Medley of Carols* (arr. Jay Althouse)
5. *Stomp* (video)
6. *Drumline* (video)
7. *Blast* (video)
8. *Music Around the World* (video)
9. *Great Performances: Wynton Marsalis* (video)
10. *This Joint is Jumping* (video)
11. *Marsalis on Music Video Set* (video)
12. Alfred's Music Theory Series

### List of Possible Jazz Projects

1. *Improvisation project* – Students will view a video of Great Performances: Wynton Marsalis at Lincoln Center. Students will expand upon their knowledge of modes and improvisation and must create a blues riff. Students will have to then improvise over their blues riff. Students will be expected to notate and perform their composition for two test grades on day 5. (*New Jersey Student Learning Standards 1.1, 1.2, 1.5*)
2. *Videos* – *Music Around the World Video Set; BLAST!; Drumline; Stomp; Marsalis on Music Video Set; This Joint is Jumping*: The purpose of these videos is to expose students to a variety of musical styles, in addition to orchestral string playing. Exposure to a variety of types of music is essential to the growth of any musician, particularly one in such a diverse school setting. (*New Jersey Student Learning Standards 1.1, 1.4, 1.5*)

**Repertoire List**

Below is a list of possible pieces for jazz ensemble that can be programmed on future concerts (there are many other pieces from which to choose as well):

*A Charlie Brown Christmas*  
*Big Band Holiday*  
*Flashpoint*  
*Cut to the Chase*  
*Afterburner*  
*T-Bird Blonde*  
*Pick Up the Pieces*  
*Sleigh Ride*  
*Winter Wonderland*  
*Sing, Sing, Sing*  
*Arranco*  
*Children of Sanchez*  
*Land of Make Believe*  
*Spain*  
*Fables of Faubus*  
*On Green Dolphin Street*

Vince Guaraldi  
Carl Stromman  
Larry Neeck  
Larry Barton  
Mark Taylor  
Rowe  
Mark Taylor  
Mike Lewis  
Dave Wolpe  
arr. Mike Lewis  
Eric Richards  
Mangione/Lopez  
Mangione/Lopez  
Correa/Jennings  
Mingus  
Kaper/Wolpe

Please note that jazz ensemble is an “audition only” ensemble. Students should be admitted at the discretion of the director. At no time should a student be placed into jazz ensemble without prior approval of the jazz ensemble director.

## Course Proficiencies

### Students will be able to...

1. Learn/Utilize elements of higher level music theory including: all major key signatures, minor key signatures up to and including four sharps and flats, mixed/multiple meter, intervals, and advanced music vocabulary.
2. Understand varying forms of musical compositions and jazz styles, including swing, latin, rock, funk and ballads.
3. Be able to sight- read advanced notation and identify/analyze/replicate stylistic differences in varying musical genres and different styles within the jazz idiom.
4. Comprehend and analyze varying meter, rhythm, tonality and harmonics in different musical genres and within the jazz idiom.
5. Discuss how the arts impact culture and society throughout history. Be able to comprehend and analyze the historical significance of the jazz idiom.
6. Use all the tools above to create well-balanced, artistic, stylistically correct performances including the mandatory winter and spring concerts.

## Curriculum Units

Jazz Ensemble is an “audition only” course focusing on the jazz idiom, tackling challenging college-level music selections. The Jazz Ensemble curriculum contains a break-down of weekly lessons paced over the course of one semester. Students learn a combination of scales, warm-ups, jazz theory and concert selections on a weekly basis to ensure that by the end of each semester students are capable of performing four to five musical selections on our winter/spring concerts. Below is a weekly break-down of lesson pacing. The same pacing applies to second semester as well.

For the purposes of this curriculum guide, each week is considered one unit. There will be eighteen units in each semester (or nine units per quarter), culminating in a final concert performance at the end of each semester (winter/spring concerts). Performance on these concerts is a mandatory course requirement valued at five test grades. This is a performance-based course; therefore, the performance aspect of the performing arts dictates live concert performances of the utmost value. We spend an entire semester learning several musical selections, covering a multitude of musical concepts, genres and information along the way, all in preparation for a final concert presentation to an audience of parents, teachers, administrators and the community at-large.

## PACING GUIDE

Jazz Ensemble is an “audition only” course focusing on the jazz idiom, tackling challenging college-level music selections. The Jazz Ensemble curriculum contains a break-down of weekly lessons paced over the course of one semester. Students learn a combination of scales, warm-ups, jazz theory and concert selections on a weekly basis to ensure that by the end of each semester students are capable of performing four to five musical selections on our winter/spring concerts. Below is a weekly break-down of lesson pacing. The same pacing applies to second semester as well.

<b>Curric.Name: Jazz Ensemble</b>	<b>PACING GUIDE</b>	<b>Date of Revision: May 2013</b>
<b>Lesson Name/Number</b>	<b>Objective</b>	<b>Length</b>
1. Week 1	Warm-Ups, Scales, Concert Selection	One week
2. Week 2	Warm-Ups, Scales, Concert Selection	One week
3. Week 3	Warm-Ups, Scales, Concert Selection	One week
4. Week 4	Warm-Ups, Scales, Concert Selection	One week
5. Week 5	Warm-Ups, Scales, Concert Selection	One week
6. Week 6	Warm-Ups, Scales, Concert Selection	One week
7. Week 7	Warm-Ups, Scales, Concert Selection	One week
8. Week 8	Warm-Ups, Scales, Concert Selection	One week
9. Week 9	Warm-Ups, Scales, Concert Selection	One week
10. Week 10	Warm-Ups, Scales, Concert Selection	One week
11. Week 11	Warm-Ups, Scales, Concert Selection	One week
12. Week 12	Warm-Ups, Scales, Concert Selection	One week
13. Week 13	Warm-Ups, Scales, Concert Selection	One week
14. Week 14	Warm-Ups, Scales, Concert Selection	One week
15. Week 15	Warm-Ups, Scales, Concert Selection	One week
16. Week 16	Warm-Ups, Scales, Concert Selection	One week
17. Week 17	Warm-Ups, Scales, Concert Selection	One week
18. Week 18	Warm-Ups, Scales, Concert Selection	One week

## Week 1

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSL)	Activities	Assessments
<p><b><u>What is swing style jazz?</u></b></p> <p><b><u>What is rock style jazz?</u></b></p> <p><b><u>How can we differentiate between the two genres (performance differences)?</u></b></p> <p><b><u>Materials:</u></b>  <i>A Big Band Christmas</i> by Carl Stromman (swing style)  <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style)</p>	<p>All students will review the Bb major scale</p> <p>All students will be introduced to the Bb Major Scale in quarter eighth triplet rhythmic pattern</p> <p>All students will be introduced to arpeggios for the Bb Major Scale</p> <p>All students will be introduced to the Bb chromatic scale</p> <p>All students will be introduced to selections: <i>A Big Band Christmas</i> and <i>Joy: A Medley of Carols</i>  <b><u>New Jersey Student Learning Standards</u></b></p> <p>1.1, 1.3  <b><u>CRP #</u></b>            1, 2, 4, 6, 8, 9, 12</p>	<p>Students will perform the Bb Major Scale in whole note, quarter note, and quarter-eighth note rhythmic patterns, focusing on the intonation and articulation across the ensemble</p> <p>Students will learn to execute the Bb Major Scale in quarter eighth triplet rhythmic pattern</p> <p>Students will learn to execute arpeggios for the Bb Major Scale            Students will learn to execute the Bb chromatic scale in half note, quarter note, and swing eighth note rhythmic patterns</p> <p>Students will learn to execute measures 1-21 of <i>A Big Band Christmas</i>, focusing on pitch, rhythmic accuracy, and correct jazz articulations in swing music            Students will define all musical terms within <i>A Big Band Christmas</i> Measures 1-21</p> <p>Students will learn to execute measures 1-39 of <i>Joy: A Medley of Carols</i>, focusing on pitch, rhythmic accuracy, and correct jazz articulations in a rock piece            Students will define all musical terms within <i>Joy: A Medley of Carols</i> measures 1-39</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

**Week 2**

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSL)	Activities	Assessments
<p><b><u>What is swing style jazz?</u></b></p> <p><b><u>What is rock style jazz?</u></b></p> <p><b><u>How can we differentiate between the two genres (performance differences)?</u></b></p> <p><b><u>Materials</u></b>  <i>A Big Band Christmas</i> by Carl Stromman (swing style)</p> <p><i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style)</p> <p><i>The Jazz Super Set: Good King Wenceslas</i></p>	<p>All students will review the Bb major scale in all previously introduced rhythmic patterns</p> <p>All students will be introduced to the Eb Major Scale in quarter eighth triplet rhythmic pattern</p> <p>All students will be introduced to arpeggios for the Eb Major Scale</p> <p>All students will be introduced to the Eb chromatic scale</p> <p>All students will review the selections: <i>A Big Band Christmas</i> and <i>Joy: A Medley of Carols</i></p> <p>All students will be introduced to the selection: <i>Good King Wenceslas</i> from <i>The Jazz Super Set</i></p> <p><b><u>New Jersey Student Learning Standards</u></b>            1.1, 1.3</p> <p><b><u>CRP #</u></b></p>	<p>Students will perform Bb Major Scale in all previously introduced rhythmic patterns</p> <p>Students will learn to execute the Eb Major Scale in quarter eighth triplet rhythmic pattern</p> <p>Students will learn to execute arpeggios for the Eb Major Scale</p> <p>Students will learn to execute the Eb chromatic scale in half note, quarter note, and swing eighth note rhythmic patterns</p> <p>Students will review measures 1-21 and continue on to measure 59 of <i>A Big Band Christmas</i>, focusing on pitch, rhythmic accuracy, and correct jazz articulations in swing music</p> <p>Students will define all musical terms within <i>A Big Band Christmas</i> measures 1-59</p> <p>Students will review measures 1-39 of <i>Joy: A Medley of Carols</i> and continue on to measure 66, focusing on pitch, rhythmic accuracy, and correct jazz articulations in a rock piece</p> <p>Students will define all musical terms within <i>Joy: A Medley of Carols</i> measures 1-66</p> <p>Students will be introduced to measures 1-36 in <i>Good King Wenceslas</i> from <i>The Jazz Super Set</i></p> <p>Students will define all musical terms</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>



	1, 2, 4, 6, 8, 9, 12	within <i>Good King Wenceslas</i> measures 1-36	
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**Week 3**

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSL)	Activities	Assessments
<p><b><u>What is swing style jazz?</u></b></p> <p><b><u>What is rock style jazz?</u></b></p> <p><b><u>How can we differentiate between the two genres (performance differences)?</u></b></p> <p><b><u>Materials</u></b>  <i>A Big Band Christmas</i> by Carl Stromman (swing style)</p> <p><i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style)</p> <p><i>The Jazz Super Set: Good King Wenceslas</i></p>	<p>All students will review the Bb and Eb Major Scales in all previously introduced rhythmic patterns</p> <p>All students will be introduced to the Ab Major Scale in quarter eighth triplet rhythmic pattern</p> <p>All students will be introduced to arpeggios for the Ab Major Scale</p> <p>All students will be introduced to the Ab chromatic scale</p> <p>All students will review the selections: <i>A Big Band Christmas</i>, <i>Joy: A Medley of Carols</i> and <i>Good King Wenceslas</i> from <i>The Jazz Super Set</i></p> <p><b><u>New Jersey Student Learning Standards</u></b>  1.1, 1.3  <b><u>CRP #</u></b>  1, 2, 4, 6, 8, 9, 12</p>	<p>Students will perform the Bb and Eb Major Scales in all previously introduced rhythmic patterns</p> <p>Students will learn to execute the Ab Major Scale in quarter eighth triplet rhythmic pattern</p> <p>Students will learn to execute arpeggios for the Ab Major Scale</p> <p>Students will learn to execute the Ab chromatic scale in half note, quarter note, and swing eighth note rhythmic patterns</p> <p>Students will review measures 1-59 and continue on to measure 99 of <i>A Big Band Christmas</i>, focusing on pitch, rhythmic accuracy, and correct jazz articulations in swing music</p> <p>Students will define all musical terms within <i>A Big Band Christmas</i> measures 1-99</p> <p>Students will review measures 1-66 of <i>Joy: A Medley of Carols</i> and continue on to measure 102 (end of the selection), focusing on pitch, rhythmic accuracy, and correct jazz articulations in a rock piece</p> <p>Students will define all musical terms within <i>Joy: A Medley of Carols</i> measures 1-102</p> <p>Students will review measures 1-36 in <i>Good King Wenceslas</i> from <i>The Jazz Super Set</i> and continue on to measure 44</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

		Students will define all musical terms within <i>Good King Wenceslas</i> measures 1-44	
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**Week 4**

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSL)	Activities	Assessments
<p><b><u>What is swing style jazz?</u></b></p> <p><b><u>What is rock style jazz?</u></b></p> <p><b><u>How can we differentiate between the two genres (performance differences)?</u></b></p> <p><b><u>Materials</u></b></p> <p><i>A Big Band Christmas</i> by Carl Stromman (swing style)  <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style)  <i>The Jazz Super Set: Good King</i></p>	<p>All students will review the Bb, Eb and Ab Major Scales in all previously introduced rhythmic patterns</p> <p>All students will review the selections: <i>A Big Band Christmas</i>, <i>Joy: A Medley of Carols</i>, and <i>Good King Wenceslas</i> from <i>The Jazz Super Set</i></p> <p><b><u>New Jersey Student Learning Standards</u></b></p> <p>1.1, 1.3  <b><u>CRP #</u></b>  1, 2, 4, 6, 8, 9, 12</p>	<p>Students will perform the Bb, Eb and Ab Major Scales in all previously introduced rhythmic patterns</p> <p>Students will review measures 1-99 and continue on to measure 123 of <i>A Big Band Christmas</i>, focusing on pitch, rhythmic accuracy, and correct jazz articulations in swing music</p> <p>Students will review <i>Joy: A Medley of Carols</i>, focusing on pitch, rhythmic accuracy, and correct jazz articulations in a rock piece</p> <p>Students will review measures 1-44 in <i>Good King Wenceslas</i> from <i>The Jazz Super Set</i> and continue on to the end of the selection, focusing on proper articulations and intonation across the</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> <p>***By the end of Week 4, students should be quizzed on the Bb, Eb and Ab Major Scales in all previously introduced rhythmic patterns,</p>

<i>Wenceslas</i>		ensemble	as well as the current musical selections***
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**Week 5**

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSL)	Activities	Assessments
<p><b><u>What is swing style jazz?</u></b></p> <p><b><u>What is rock style jazz?</u></b></p> <p><b><u>How can we differentiate between the two genres (performance differences)?</u></b></p> <p><b><u>Materials</u></b></p> <p><i>A Big Band Christmas</i> by Carl Stromman (swing style)  <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style)  <i>The Jazz Super Set (Good King Wenceslas and Deck the Halls)</i></p>	<p>All students will review the Bb, Eb and Ab major scales as a five-minute warm-up</p> <p>All students will be introduced to the F Major Scale in quarter eighth triplet rhythmic pattern</p> <p>All students will be introduced to arpeggios for the F Major Scale</p> <p>All students will be introduced to the F chromatic scale</p> <p>All students will review the selections: <i>A Big Band Christmas</i>, <i>Joy: A Medley of Carols</i>, and <i>Good King Wenceslas</i></p> <p>All students will be introduced to <i>Deck the Halls</i> from <i>The Jazz Super Set</i></p> <p><b><u>New Jersey Student Learning Standards</u></b></p> <p>1.1, 1.3 <b><u>CRP #</u></b></p>	<p>Students will perform the Bb, Eb and Ab Major Scales in all previously introduced rhythmic patterns</p> <p>Students will learn to execute the F Major Scale in quarter eighth triplet rhythmic pattern</p> <p>Students will learn to execute arpeggios for the F Major Scale</p> <p>Students will learn to execute the F chromatic scale in half note, quarter note, and swing eighth note rhythmic patterns</p> <p>Students will review <i>Joy: A Medley of Carols</i>, focusing on pitch, rhythmic accuracy, and correct jazz articulations in a rock piece</p> <p>Students will review <i>A Big Band Christmas</i> in its entirety, focusing on pitch, rhythmic accuracy, and correct jazz articulations in a swing piece</p> <p>Students will review <i>Good King Wenceslas</i> in its entirety, focusing on intonation across the ensemble and proper attacks and releases</p> <p>Students will be introduced to measures 1-49 in <i>Deck the Halls</i>, focusing on pitch, rhythmic accuracy</p> <p>Students will define all musical terms in <i>Deck the Halls</i> measures 1-49</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

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**Week 6**

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSL)	Activities	Assessments
<p><b><u>What is swing style jazz?</u></b></p> <p><b><u>What is rock style jazz?</u></b></p> <p><b><u>How can we differentiate between the two genres (performance differences)?</u></b></p> <p><b><u>Materials</u></b></p> <p><i>A Big Band Christmas</i> by Carl Stromman (swing style)  <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style)  <i>The Jazz Super Set (Good King Wenceslas and Deck the Halls)</i></p>	<p>All students will review the Bb, Eb and Ab major scales as a five-minute warm-up</p> <p>All students will review the F Major Scale in quarter eighth triplet rhythmic pattern</p> <p>All students will review arpeggios for the F Major Scale</p> <p>All students will review the F chromatic scale</p> <p>All students will review the selections: <i>A Big Band Christmas</i>, <i>Joy: A Medley of Carols</i>, <i>Good King Wenceslas</i>, and <i>Deck the Halls</i> from <i>The Jazz Super Set</i></p> <p><b><u>New Jersey Student Learning Standards</u></b></p>	<p>Students will perform the Bb, Eb and Ab Major Scales in all previously introduced rhythmic patterns</p> <p>Students will review the F Major Scale in quarter eighth triplet rhythmic pattern</p> <p>Students will review arpeggios for the F Major Scale</p> <p>Students will review the F chromatic scale in half note, quarter note, and swing eighth note rhythmic patterns</p> <p>Students will review <i>Joy: A Medley of Carols</i>, focusing on dynamic contrast within the ensemble, as this piece accompanies the choir. Students must be made aware of the differences between playing with and without the vocals. The ensemble must make adjustments so as to not cover up the choir.</p> <p>Students will review <i>A Big Band Christmas</i> in its entirety, focusing on cohesion within the different sections, particularly the rhythm section</p> <p>Students will review <i>Good King Wenceslas</i> in its entirety, focusing on intonation across the ensemble and proper attacks and releases</p> <p>Students will review measures 1-49 in <i>Deck the Halls</i> and continue on to the end of the piece, focusing on pitch,</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

	1.1, 1.3 <b><u>CRP #</u></b> 1, 2, 4, 6, 8, 9, 12	rhythmic accuracy Students will define all musical terms in <i>Deck the Halls</i>	
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**Week 7**

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSL)	Activities	Assessments
<p><b><u>What is funk?</u></b></p> <p><b><u>How is funk different than swing or rock style?</u></b></p> <p><b><u>Materials</u></b></p> <p><i>A Big Band Christmas</i> by Carl Stromman (swing style)  <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style)  <i>The Jazz Super Set (Good King Wenceslas, Deck the Halls and Jingle Bells)</i>  <i>Aftershock</i> by Mark Taylor</p>	<p>All students will review the Bb, Eb, Ab and F major scales as a five-minute warm-up</p> <p>All students will review the selections: <i>A Big Band Christmas, Joy: A Medley of Carols, Good King Wenceslas, and Deck the Halls</i> from <i>The Jazz Super Set</i></p> <p>All students will be introduced to <i>Jingle Bells</i> from <i>The Jazz Super Set</i> and <i>Aftershock</i></p> <p><b><u>New Jersey Student Learning Standards</u></b></p> <p>1.1, 1.3</p> <p><b><u>CRP #</u></b></p>	<p>Students will perform the Bb, Eb, Ab and F Major Scales in all previously introduced rhythmic patterns</p> <p>Students will review <i>Joy: A Medley of Carols</i>, focusing on dynamic contrast within the ensemble, as this piece accompanies the choir. Students must be made aware of the differences between playing with and without the vocals. The ensemble must make adjustments so as to not cover up the choir.</p> <p>Students will review <i>A Big Band Christmas</i> in its entirety, focusing on cohesion within the different sections, particularly the rhythm section, as well as balance and blend</p> <p>Students will review <i>Good King Wenceslas</i> in its entirety, focusing on intonation across the ensemble and proper attacks and releases, as well as balance and blend</p> <p>Students will review <i>Deck the Halls</i>, focusing on pitch, rhythmic accuracy, proper articulations, as well as balance and blend</p> <p>Students will be introduced to <i>Jingle Bells</i> measures 1-55, focusing on pitch and rhythmic accuracy</p> <p>Students will be introduced to <i>Aftershock</i> measures 1-48, focusing on pitch and rhythmic accuracy</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

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**Week 9**

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLS)	Activities	Assessments
<p><b><u>What is funk?</u></b></p> <p><b><u>How is funk different than swing or rock style?</u></b></p> <p><b><u>Materials</u></b></p> <p><i>A Big Band Christmas</i> by Carl Stromman (swing style)  <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style)  <i>The Jazz Super Set (Good King Wenceslas, Deck the Halls and Jingle Bells)</i>  <i>Aftershock</i> by Mark Taylor</p>	<p>All students will review the Bb, Eb, Ab and F major scales as a five-minute warm-up</p> <p>All students will review the selections: <i>A Big Band Christmas, Joy: A Medley of Carols, Aftershock, Good King Wenceslas, Jingle Bells, and Deck the Halls</i> from <i>The Jazz Super Set</i></p> <p><b><u>New Jersey Student Learning Standards</u></b></p> <p>1.1, 1.3  <b><u>CRP #</u></b>            1, 2, 4, 6, 8, 9, 12</p>	<p>Students will perform the Bb, Eb, Ab and F Major Scales in all previously introduced rhythmic patterns            Students will review <i>Joy: A Medley of Carols</i>, focusing on dynamic contrast within the ensemble, as this piece accompanies the choir. Students must be made aware of the differences between playing with and without the vocals. The ensemble must make adjustments so as to not cover up the choir.            Students will review <i>A Big Band Christmas</i> in its entirety, focusing on balance, blend, dynamic contrast and intonation across the ensemble            Students will review <i>Good King Wenceslas</i> in its entirety, focusing on intonation across the ensemble, proper attacks and releases, balance, blend and dynamic contrast            Students will review <i>Deck the Halls</i>, focusing on pitch, rhythmic accuracy, proper articulations, as well as balance and blend            Students will review <i>Jingle Bells</i>, focusing on pitch and rhythmic accuracy, as well as proper articulation            Students will review <i>Aftershock</i> measures 1-72 and continue on to the end of the piece, focusing on pitch and rhythmic accuracy</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>



**Week 10**

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLs)	Activities	Assessments
<p><b><u>What is funk?</u></b></p> <p><b><u>How is funk different than swing or rock style?</u></b></p> <p><b><u>Materials</u></b></p> <p><i>A Big Band Christmas</i> by Carl Stromman (swing style)  <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style)  <i>The Jazz Super Set (Good King Wenceslas, Deck the Halls and Jingle Bells)</i>  <i>Aftershock</i> by Mark Taylor</p>	<p>All students will review the Bb, Eb, Ab and F major scales as a five-minute warm-up</p> <p>All students will review the selections: <i>A Big Band Christmas, Joy: A Medley of Carols, Aftershock, Good King Wenceslas, Jingle Bells,</i> and <i>Deck the Halls</i> from <i>The Jazz Super Set</i></p> <p><b><u>New Jersey Student Learning Standards</u></b></p> <p>1.1, 1.3  <b><u>CRP #</u></b>            1, 2, 4, 6, 8, 9, 12</p>	<p>Students will perform the Bb, Eb, Ab and F Major Scales in all previously introduced rhythmic patterns</p> <p>Students will review <i>Joy: A Medley of Carols</i>, focusing on dynamic contrast within the ensemble, as this piece accompanies the choir. Students must be made aware of the differences between playing with and without the vocals. The ensemble must make adjustments so as to not cover up the choir.</p> <p>Students will review <i>A Big Band Christmas</i> in its entirety, focusing on balance, blend, dynamic contrast and intonation across the ensemble</p> <p>Students will review <i>Good King Wenceslas</i> in its entirety, focusing on intonation across the ensemble, proper attacks and releases, balance, blend and dynamic contrast</p> <p>Students will review <i>Deck the Halls</i>, focusing on pitch, rhythmic accuracy, proper articulations, as well as balance and blend</p> <p>Students will review <i>Jingle Bells</i>, focusing on pitch and rhythmic accuracy, as well as proper articulation and intonation across the ensemble</p> <p>Students will review <i>Aftershock</i>, focusing on pitch and rhythmic accuracy, proper articulation and intonation across the ensemble</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

## Week 11

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLs)	Activities	Assessments
<p><b><u>How does an ensemble prepare for a performance?</u></b>  <i>It is now four weeks before concert week. Students should be performing all pieces in their entirety. Students have, in previous weeks, focused on many detailed concepts, including intonation, pitch and rhythmic accuracy, balance, blend and dynamic contrast. Students should now be running through pieces, honing their awareness of these topics within each performance. The jazz ensemble performs at a variety of different locations prior to the concert as a service to the community including: local malls and senior citizen centers. Those performances serve as an excellent opportunity to rehearse concert procedures and etiquette.</i>            All students will review the Bb, Eb, Ab and F major scales as a five-minute warm-up            All students will review the selections: <i>A Big Band Christmas, Joy: A Medley of Carols, Aftershock, Good King Wenceslas, Jingle Bells, and Deck the Halls</i> from <i>The Jazz Super Set</i>  <b><u>Materials</u></b>  <i>A Big Band Christmas</i> by Carl Stromman (swing style)  <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style)  <i>The Jazz Super Set (Good King Wenceslas, Deck the Halls and Jingle Bells)</i>  <i>Aftershock</i> by Mark Taylor</p>	<p>All students will review the Bb, Eb, Ab and F major scales as a five-minute warm-up</p> <p>All students will review the selections: <i>A Big Band Christmas, Joy: A Medley of Carols, Aftershock, Good King Wenceslas, Jingle Bells, and Deck the Halls</i> from <i>The Jazz Super Set</i></p> <p><b><u>New Jersey Student Learning Standards</u></b></p> <p>1.1, 1.3  <b><u>CRP #</u></b>            1, 2, 4, 6, 8, 9, 12</p>	<p>Students will perform the Bb, Eb, Ab and F Major Scales in all previously introduced rhythmic patterns            Students will review <i>Joy: A Medley of Carols</i>, focusing on dynamic contrast within the ensemble, as this piece accompanies the choir. Students must be made aware of the differences between playing with and without the vocals. The ensemble must make adjustments so as to not cover up the choir.            Students will review <i>A Big Band Christmas</i> in its entirety, focusing on balance, blend, dynamic contrast and intonation across the ensemble            Students will review <i>Good King Wenceslas</i> in its entirety, focusing on intonation across the ensemble, proper attacks and releases, balance, blend and dynamic contrast            Students will review <i>Deck the Halls</i>, focusing on pitch, rhythmic accuracy, proper articulations, as well as balance and blend            Students will review <i>Jingle Bells</i>, focusing on pitch and rhythmic accuracy, as well as proper articulation and intonation across the ensemble            Students will review <i>Aftershock</i>, focusing on pitch and rhythmic accuracy, proper articulation and intonation across the ensemble</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

## Week 12

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLs)	Activities	Assessments
<p><b><u>How does an ensemble prepare for a performance?</u></b></p> <p><i>It is now three weeks before concert week. Students should be performing all pieces in their entirety. Students have, in previous weeks, focused on many detailed concepts, including intonation, pitch and rhythmic accuracy, balance, blend and dynamic contrast. Students should now be running through pieces, honing their awareness of these topics within each performance. The jazz ensemble performs at a variety of different locations prior to the concert as a service to the community including: local malls and senior citizen centers. Those performances serve as an excellent opportunity to rehearse concert procedures and etiquette.</i></p> <p>All students will review the Bb, Eb, Ab and F major scales as a five-minute warm-up All students will review the selections: <i>A Big Band Christmas, Joy: A Medley of Carols, Aftershock, Good King Wenceslas, Jingle Bells, and Deck the Halls</i> from <i>The Jazz Super Set</i></p> <p><b><u>Materials</u></b> <i>A Big Band Christmas</i> by Carl Stromman (swing style) <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style) <i>The Jazz Super Set (Good King Wenceslas, Deck the Halls and Jingle Bells)</i> <i>Aftershock</i> by Mark Taylor</p>	<p>All students will review the Bb, Eb, Ab and F major scales as a five-minute warm-up</p> <p>All students will review the selections: <i>A Big Band Christmas, Joy: A Medley of Carols, Aftershock, Good King Wenceslas, Jingle Bells, and Deck the Halls</i> from <i>The Jazz Super Set</i></p> <p><b><u>New Jersey Student Learning Standards</u></b></p> <p>1.1, 1.3 <b><u>CRP #</u></b> 1, 2, 4, 6, 8, 9, 12</p>	<p>Students will perform the Bb, Eb, Ab and F Major Scales in all previously introduced rhythmic patterns Students will review <i>Joy: A Medley of Carols</i>, focusing on dynamic contrast within the ensemble, as this piece accompanies the choir. Students must be made aware of the differences between playing with and without the vocals. The ensemble must make adjustments so as to not cover up the choir. Students will review <i>A Big Band Christmas</i> in its entirety, focusing on balance, blend, dynamic contrast and intonation across the ensemble Students will review <i>Good King Wenceslas</i> in its entirety, focusing on intonation across the ensemble, proper attacks and releases, balance, blend and dynamic contrast Students will review <i>Deck the Halls</i>, focusing on pitch, rhythmic accuracy, proper articulations, as well as balance and blend Students will review <i>Jingle Bells</i>, focusing on pitch and rhythmic accuracy, as well as proper articulation and intonation across the ensemble Students will review <i>Aftershock</i>, focusing on pitch and rhythmic accuracy, proper articulation and intonation across the ensemble</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

## Week 13

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLs)	Activities	Assessments
<p><b><u>How does an ensemble prepare for a performance?</u></b></p> <p><b><u>Materials</u></b>  <i>A Big Band Christmas</i> by Carl Stromman (swing style)  <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style)  <i>The Jazz Super Set (Good King Wenceslas, Deck the Halls and Jingle Bells)</i>  <i>Aftershock</i> by Mark Taylor</p>	<p><i>It is now two weeks before concert week. Students should be performing all pieces in their entirety. Students have, in previous weeks, focused on many detailed concepts, including intonation, pitch and rhythmic accuracy, balance, blend and dynamic contrast. Students should now be running through pieces, honing their awareness of these topics within each performance. The jazz ensemble performs at a variety of different locations prior to the concert as a service to the community including: local malls and senior citizen centers. Those performances serve as an excellent opportunity to rehearse concert procedures and etiquette.</i></p> <p>All students will review the Bb, Eb, Ab and F major scales as a five-minute warm-up  All students will review the selections: <i>A Big Band Christmas</i>, <i>Joy: A Medley of Carols</i>, <i>Aftershock</i>, <i>Good King Wenceslas</i>, <i>Jingle Bells</i>, and <i>Deck the Halls</i> from <i>The Jazz Super Set</i></p>	<p>Students will perform the Bb, Eb, Ab and F Major Scales in all previously introduced rhythmic patterns  Students will review <i>Joy: A Medley of Carols</i>, focusing on dynamic contrast within the ensemble, as this piece accompanies the choir. Students must be made aware of the differences between playing with and without the vocals. The ensemble must make adjustments so as to not cover up the choir.  Students will review <i>A Big Band Christmas</i> in its entirety, focusing on balance, blend, dynamic contrast and intonation across the ensemble  Students will review <i>Good King Wenceslas</i> in its entirety, focusing on intonation across the ensemble, proper attacks and releases, balance, blend and dynamic contrast  Students will review <i>Deck the Halls</i>, focusing on pitch, rhythmic accuracy, proper articulations, as well as balance and blend  Students will review <i>Jingle Bells</i>, focusing on pitch and rhythmic accuracy, as well as proper articulation and intonation across the ensemble  Students will review <i>Aftershock</i>, focusing on pitch and rhythmic accuracy, proper articulation and intonation across the ensemble</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

## Week 14

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLs)	Activities	Assessments
<p><b><u>How does an ensemble prepare for a performance?</u></b></p> <p><b><u>Materials</u></b>  <i>A Big Band Christmas</i> by Carl Stromman (swing style)  <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style)  <i>The Jazz Super Set (Good King Wenceslas, Deck the Halls and Jingle Bells)</i>  <i>Aftershock</i> by Mark Taylor</p>	<p><i>It is now one week before concert week. Students should be performing all pieces in their entirety. Students have, in previous weeks, focused on many detailed concepts, including intonation, pitch and rhythmic accuracy, balance, blend and dynamic contrast. Students should now be running through pieces, honing their awareness of these topics within each performance. The jazz ensemble performs at a variety of different locations prior to the concert as a service to the community including: local malls and senior citizen centers. Those performances serve as an excellent opportunity to rehearse concert procedures and etiquette.</i></p> <p>All students will review the Bb, Eb, Ab and F major scales as a five-minute warm-up</p> <p>All students will review the selections: <i>A Big Band Christmas</i>, <i>Joy: A Medley of Carols</i>, <i>Aftershock</i>, <i>Good King Wenceslas</i>, <i>Jingle Bells</i>, and <i>Deck the Halls</i> from <i>The Jazz Super Set</i></p>	<p>Students will perform the Bb, Eb, Ab and F Major Scales in all previously introduced rhythmic patterns</p> <p>Students will review <i>Joy: A Medley of Carols</i>, focusing on dynamic contrast within the ensemble, as this piece accompanies the choir. Students must be made aware of the differences between playing with and without the vocals. The ensemble must make adjustments so as to not cover up the choir.</p> <p>Students will review <i>A Big Band Christmas</i> in its entirety, focusing on balance, blend, dynamic contrast and intonation across the ensemble</p> <p>Students will review <i>Good King Wenceslas</i> in its entirety, focusing on intonation across the ensemble, proper attacks and releases, balance, blend and dynamic contrast</p> <p>Students will review <i>Deck the Halls</i>, focusing on pitch, rhythmic accuracy, proper articulations, as well as balance and blend</p> <p>Students will review <i>Jingle Bells</i>, focusing on pitch and rhythmic accuracy, as well as proper articulation and intonation across the ensemble</p> <p>Students will review <i>Aftershock</i>, focusing on pitch and rhythmic accuracy, proper articulation and intonation across the ensemble</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

## Week 15

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLLS)	Activities	Assessments
<p><b><u>How does an ensemble prepare for a performance?</u></b></p> <p><b><u>How does an ensemble adapt to playing in a new space?</u></b></p> <p><b><u>Materials</u></b></p> <p><i>A Big Band Christmas</i> by Carl Stromman (swing style)  <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style)  <i>The Jazz Super Set (Good King Wenceslas, Deck the Halls and Jingle Bells)</i>  <i>Aftershock</i> by Mark Taylor</p>	<p><u>Day 1</u>            All students will review the Bb, Eb, Ab and F major scales as a five minute warm-up            All students will review <i>A Big Band Christmas</i> in a rehearsal setting            All students will review <i>Joy: A Medley of Carols</i> in a rehearsal setting            All students will review <i>The Jazz Super Set (Good King Wenceslas, Jingle Bells, and Deck the Halls)</i>            All students will review <i>Aftershock</i></p> <p><b><u>Day 2 – The following procedures will take an entire class period</u></b>            All students will have the first of three jazz rehearsals on the stage in the auditorium.            All students will be seated on stage by section and learn how to get on and off stage            All students will learn the procedure for setting up, connecting and adjusting the amplifiers, keyboard, and drum set to ensure for a cohesive rhythm section            All students will learn the procedure of removing chairs and stands from the stage when they are finished performing</p> <p><u>Day 3</u>            All students will have the second of three jazz rehearsals on the stage in the auditorium            All students will review all concert selections, focusing on balance, blend, dynamics, attacks, releases, phrasings and articulations in a combined setting ***</p> <p><u>Day 4 – Final Concert Run Through</u>            All students will have the last of three jazz rehearsals on stage in the auditorium</p>	<p><b><u>Activities</u></b></p> <p><u>Day 1</u>            Students will perform Bb, Eb, Ab and F major concert scales as a five minute warm-up            Students will perform <i>A Big Band Christmas</i> in its entirety, focusing on blend, pitch accuracy, balance, dynamic contrast and proper articulation across the ensemble            Students will perform <i>Joy: A Medley of Carols</i> in its entirety, focusing on correct attacks and releases, pitch accuracy, proper articulation, balance and dynamic contrast            Students will perform <i>The Jazz Super Set</i> in its entirety, focusing on correct attacks and releases, pitch accuracy, proper articulation, balance and dynamic contrast            Students will perform <i>Aftershock</i> in its entirety, focusing on correct attacks and releases, pitch accuracy, proper articulation, balance and dynamic contrast            ***In the event that any players are added to the jazz ensemble adjustments must be made based on increased size; therefore, balance and blend will be issues of great concern of which the students MUST be made aware. Furthermore, putting the jazz ensemble on stage will alter their set-up with regards to the placement of the equipment in the rhythm section. Through the process of trial and error, students will</p>	<p>Students are assessed on a daily basis through teacher observation, students’ performance as we move throughout sections of the music/scales.</p> <p>At the instructor’s discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

All students will review all concert selections, focusing on balance, blend, dynamics, attacks, releases, phrasings and articulations in a combined setting \*\*\*  
All students will discuss proper concert attire, the correct report and performance time of the concert, and the penalty for concert non-attendance

Day 5

All students will be given a much needed break from rehearsing

**New Jersey Student Learning Standards**

1.1, 1.3

**CRP #**

1, 2, 4, 6, 8, 9, 12

learn the proper placement of the amplifiers, drum set and keyboard, as well as the proper volume levels for the stage setting. These adjustments **MUST** be made in order to ensure all the voicing within the group is balanced and blended properly\*\*\*

Day 2

**These procedures will take an entire class period**

Students will be seated by section

Students will learn to execute the proper procedure for entering and exiting the stage in an orderly fashion

Students will learn to execute the proper procedure for the removal of chairs and stands at the conclusion of the jazz ensemble selections. Students experiment with the placement of the rhythm section equipment to ensure proper balance, blend and cohesion across the ensemble.

Day 3

Students will perform Bb, Eb, Ab and F major concert scales as a five minute warm-up

Students will perform *A Big Band Christmas* in its entirety, focusing on blend, pitch accuracy, balance, dynamic contrast and proper articulation across the ensemble

Students will perform *Joy: A Medley of Carols* in its entirety, focusing on correct attacks and releases, pitch accuracy, proper articulation, balance and dynamic contrast

Students will perform *The Jazz Super Set* in its entirety, focusing on correct attacks and releases, pitch accuracy, proper articulation, balance and dynamic contrast

Students will perform *Aftershock* in its entirety, focusing on correct attacks and

		<p>releases, pitch accuracy, proper articulation, balance and dynamic contrast          Certain sections in each piece will be focused on for adjustments as the director sees appropriate</p> <p><u>Day 4</u>          Students will perform Bb, Eb, Ab and F major concert scales as a five minute warm-up          Students will perform <i>A Big Band Christmas</i> in its entirety, focusing on blend, pitch accuracy, balance, dynamic contrast and proper articulation across the ensemble          Students will perform <i>Joy: A Medley of Carols</i> in its entirety, focusing on correct attacks and releases, pitch accuracy, proper articulation, balance and dynamic contrast          Students will perform <i>The Jazz Super Set</i> in its entirety, focusing on correct attacks and releases, pitch accuracy, proper articulation, balance and dynamic contrast          Students will perform <i>Aftershock</i> in its entirety, focusing on correct attacks and releases, pitch accuracy, proper articulation, balance and dynamic contrast          Certain sections in each piece will be focused on for adjustments as the director sees appropriate          Students will learn the proper concert attire, correct report and performance time of the concert, and the penalty for concert non-attendance (5 failing test grades)</p> <p><u>Day 5</u>          Students will be given a much needed break from rehearsing</p>	
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**Week 16**

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLs)	Activities	Assessments
<p><b><u>What is the proper set-up for a jazz band?</u></b></p> <p><b><u>How does instrumentation and acoustics affect the set-up?</u></b></p> <p><b><u>Materials</u></b></p> <p><i>A Big Band Christmas</i> by Carl Stromman (swing style)  <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style)  <i>The Jazz Super Set (Good King Wenceslas, Deck the Halls and Jingle Bells)</i>  <i>Aftershock</i> by Mark Taylor</p>	<p>All students will review all key signatures</p> <p>All students will review all major scales (Bb, Eb, Ab and F)</p> <p>All students will be introduced to “the jazz set-up”</p> <p><b><u>New Jersey Student Learning Standards</u></b></p> <p>1.1, 1.3, 1.4</p> <p><b><u>CRP #</u></b></p> <p>1, 2, 4, 6, 8, 9, 12</p>	<p>Students will review all key signatures</p> <p>Students will review the Bb, Eb, Ab and F Major scales in all previously introduced rhythmic patterns</p> <p>Students will be introduced to different seating and set-up used by professional jazz ensembles, as well as the function of each voice/instrument part within the ensemble. They will also diagram the proper set-up for the jazz ensemble, including the seating arrangements in each row of instruments, as well as rhythm section placement</p>	<p>Students are assessed on a daily basis through teacher observation, students’ performance as we move throughout sections of the music/scales.</p> <p>At the instructor’s discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

**Week 17 & 18**

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLs)	Activities	Assessments
<p><b><u>What is the proper set-up for a jazz band?</u></b></p> <p><b><u>How does instrumentation and acoustics affect the set-up?</u></b></p> <p><b><u>Materials</u></b></p> <p><i>A Big Band Christmas</i> by Carl Stromman (swing style)  <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style)  <i>The Jazz Super Set (Good King Wenceslas, Deck the Halls and Jingle Bells)</i>  <i>Aftershock</i> by Mark Taylor</p>	<p>All students will review all key signatures  All students will review all major scales (Bb, Eb, Ab and F)  All students will be introduced to “the jazz set-up”</p> <p><b><u>New Jersey Student Learning Standards</u></b></p> <p>1.1, 1.3, 1.4  <b><u>CRP #</u></b>  1, 2, 4, 6, 8, 9, 12</p>	<p>All students will review all key signatures and scales  All students will review all theory concepts previously learned, including intonation across the ensemble, dynamic contrast, set-up procedures, swing style, rock style, and all glissando and articulation exercises  All students will review all vocabulary previously learned  All students will be given sections of the pieces played in the concert that they must have prepared for their final playing exam</p>	<p>Students are assessed on a daily basis through teacher observation, students’ performance as we move throughout sections of the music/scales.</p> <p>At the instructor’s discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> <p>***At the end of Week 18, the final exam will be given. At the teacher’s discretion, a playing, written, or combination exam may be given***</p>

**New Jersey Student Learning Standards**  
**Instrumental Music**

**1.1 The Creative Process**

All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

**1.2 History of the Arts and Culture**

All students will understand the role, development, and influence of the arts throughout history and across cultures.

**1.3 Performance**

All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

**1.4 Aesthetic Responses & Critique Methodologies**

All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.